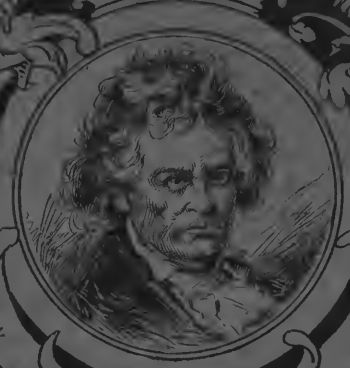


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KUNKEL'S Musical Review

APRIL, 1905

Vol. 30

Whole No. 305

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WHO WAS THE GREATEST COMPOSER?

In the course of an admirable and highly eulogistic article on "The Greatness of Mozart," W. J. Henderson wrote:

"Now a word for those who skim the surface of all critical comment and sum up their imperfect views to the misrepresentation of the writer. The author of this article has not said that he regards Mozart as the greatest composer that ever lived. He has been trying for a quarter of a century to decide who was the greatest composer, but he is further from the decision than he was in the beginning. Then he thought he had Beethoven comfortably tucked away in the back of his head, but that he would just take a little closer look at

the others before springing his startling discovery on an unsuspecting public.

"It was that looking about that got him into difficulties. He has now arrived at the comfortable state of mind of the man in one of the Philippine Governor Taft's best stories. This man lived on the banks of Sashequachequarie Creek. Said an acquaintance to him:

"'Jake, how do you spell the name o' this here creek?"

"'Wal,' said Jake, 'some folks spells it one way and some folks spells it 'nother, but I don't believe there be any right way to spell it.'

"This writer has almost concluded that there is not any greatest composer, because some are great one way and some another, and there you are.

"This writer has not said that he prefers Mozart to Wagner. Neither has he intimated that

Wagner is not such great shakes after all. He does not indulge in the comparative method of criticism. It is not any one's business whether Mozart is greater than Wagner. One good reason for this is that they cannot be compared for they are of two totally different genres. Both are great. Why not try to enjoy both."

Gabriel Astruc is co-operating with Signor Sonzogno to organize an Italian operatic season in Paris and a Beethoven festival for May, like the Rhenish musical festival organized in connection with the inauguration of the Liszt statue and the Mozart celebration at Salzburg. The Beethoven concerts will last four days, the program comprising Beethoven's nine symphonies, and singers of the highest international reputation will be engaged.

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KUNKEL BROTHERS, Publishers, 28th and Olive Sts., St. Louis, Mo.

Vol. 30

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THOMAS M. HYLAND, . . . EDITOR

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MUST THE TRUE NEGRO MUSIC BECOME OBSOLETE?

Some interesting statements about the true African music and its decline were made by Mrs. Jeannette Robinson Murphy, who is accorded a foremost rank among negro folklorists. Many people in America to-day, she said, not discerning the wealth and beauty of the true negro songs, not only tolerate the manufactured "coon songs," but fail to recognize their spurious quality. "Even poets of the colored race," she complains, "are adding to this great wrong, and are creating a false, flip-pant new song to be put into the mouths of a guiltless people." She urged that this generation owes it to posterity to see that the genuine negro music be handed down in all its purity. Writing in an exchange she said:

"The only plan which will effectually preserve the old slave music in all its beauty, its power, its quaint and irresistible swing will be for the negroes themselves, by the aid of skilled annotists, by phonographs, and by every art available, to awaken to the real value of this wonderful music. They alone can work in every corner of the unique and varied field, creating a new interest among their race alike in their camp-meeting 'spirituals,' the crooning lullabies of the nursery, and the roustabout songs of the river.

"The sporadic efforts of a few far-seeing negroes will avail little. The negro preachers over the entire South should be encouraged to lead in this grand work. Our judicious praise of their 'spirituals' might do much to prolong their life, but without united effort on our part looking to that end, and an increased interest and desire on theirs to sing those songs, they must surely die. Their songs, which need no instrumental aid of any kind, are even now, in

our iconoclastic cities, being supplanted by hymns from regular English hymn-books, to the accompaniment of an organ—an innovation to be deplored, since this new singing is not to be compared in heart power to their own spontaneous outpourings."

Mrs. Murphy describes one of these "spirituals," which tells the story of the "Prodigal Son" in fully one hundred verses. This song, we are told, "like all of their others, is sung differently in every locality, and, furthermore, no negro ever sings the same song twice in just the same way." Again, she states that all of their hymns "lose immeasurably by being taken out of their original settings in the church and sung as solos, yet even in this form they produce a miraculous effect upon the emotions of both learned and the ignorant."

"The old aunties say that these songs are so 'filled wid de Holy Sperit' that they forget they are working if they just keep singing all the time. No Southerner ever doubts the truth of this statement.

"It is quite the fashion among learned Northern men to call this imported African music 'the only folk music of America.' Why should we not with equal justice call the transplanted Scotch, Irish, and the music of other races our American music?

"These melodies certainly were brought by the negroes from the Dark Continent along with customs and traditions and sickening voodooism which are surviving here to-day.

"To the majority of people the mention of a negro song brings up instantly visions of 'I want yer, ma honey,' or 'Alabama Coon,' or even the lovely 'Suwanee River' and 'Old Kentucky Home'—all written by white people who are not so constructed mentally as to be able to write a genuine negro song."

According to Mrs. Murphy, all the older negroes implicitly believe that God Himself inspired the words of their hymns. Moreover, if by any miracle the Bible were lost to us to-day, she states, we could look to these unappreciated negro "spirituals" for fully one-fifth of its contents. Of some of the peculiarities of their music she writes:

"The negro by some mysterious power does not take a breath at the end of a line or verse, but carries over his breath from line to line and from verse to verse, at the imminent risk of bursting a blood-vessel. He holds on to one note till he has a firm hold of the next one, and then besides he turns every monosyllabic word into two syllables and places the accent where

it does not belong, on the last half of the word.

"Negroes all seem to know by the most wonderful instinct every 'spiritual' which was ever born. Let a colored stranger from Kentucky go to a Louisiana church and begin to sing a new song; none of those present may ever have heard his song, and yet in a few moments they are all singing and patting it like mad, and the most singular, inexplicable thing about it is that each member of the congregation seems to know almost to a man as quickly as the singer himself exactly what words he is going to sing. No 'lining out' is every practiced in their singing; only with the 'hymn-book' hymns is this quaint custom followed. They surely must have some occult telephathy among them, for they never make mistakes—viz., some singing one verse and some another.

"It is often stated that there is a continuous note of sadness running through all the negro music, and that the songs are usually in minor keys. I should say on the contrary, that the majority of them are in the major keys, and that there is a ring of jolity, wild abandon, and universal happiness in most of them. There are doleful passages occurring occasionally, and some sad minor songs, but even in these there is pretty apt to be a change into the major key before the hymn is finished."

Mrs. Murphy concludes her paper with the remarkable suggestion that "if the negro could be trained along his natural lines, and his race blood kept perfectly pure, there would come some day from this people one of the greatest orators, one of the greatest actors, one of the greatest romance writers, and surely the very greatest musician who ever lived."

WAGNER'S GREATEST WORKS.

Until time, the inevitable arbiter of all true greatness shall have let its stamp of approval on Richard Wagner's creations, the comparative merits of his master works—"Der Ring des Niebelungen," "Tristan and Isolde," "Die Meistersinger" and "Parsifal"—will furnish a subject for much discussion and provoke many differences of opinion, says an exchange. At present, we believe, the balance of choice rests between the three last named musical dramas, with a tendency in favor of "Tristan" and "Meister-

singer." A little book published in Germany sets forth the opinions of prominent musicians and critics in regard to Wagner's creations. Although the answers to the editor's question, "Which of Wagner's operas do you consider his greatest?" are many and varied the judgment is split between his drama of passionate love and his story of old Nuremberg. Little doubt temperamental differences explain the differences of opinion revealed in the majority of these answers. With art on so high a plane of perfection, the question as it presents itself to most of us is, after all, "which of Wagner's acknowledged masterpieces do I like best?" says Max Smith. "Parsifal" is recognized generally as the composer's most flawless work, considered purely as an accomplishment of musico-dramatic art. Yet many of those

who are ready to appreciate it in this light do not hesitate to pour out their venom of disapproval on the master's wonderful poem and so do not hesitate to speak of it in the same breath—as one writer in this city actually did—with so cheap a composition as Donizetti's "Lucrezia Borgia." This simply because "Parsifal" is not to their taste; because the religious spirit which pervades it, together with its glorification of celibate purity, "rubs them the wrong way."

HAYDN'S NEWLY FOUND OPERA.

The parts of the newly found opera of Haydn, "The Knight Roland," rendered as a concert number at Frankfort-on-the-Main last week, are pronounced by critics to be genuine Haydn, revealing his sprightly mirth at his best. This music, buried for a hundred years,

produced singular emotion among its hearers, who were pensive rather than demonstratively appreciative.

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CHARLES KUNKEL.

PADEREWSKI ON STUDY.

"Chopin and Bach should be studied every day," said Ignace Paderewski recently. "Strange as it may appear, I consider Bach and Chopin kindred spirits. Chopin, although upon superficial examination, his compositions seem antithetical to Bach, was more influenced by the great Johann Sebastian than by any other composer. Of course Beethoven, Bach, and Chopin must be studied not only with intelligence, but also with sympathy. Great attention must be paid to phrasing, which is just as important in music as it is in poetry. To the casual student Bach's 'Wohltemperirtes Clavier,' his 'Thirty-three Variations on a Theme,' and his 'Inventions' are merely mathematical. This view does Bach a very great injustice for he is often as truly a lyric poet of the pianoforte as Chopin himself. You must acquire the habit of listening to what you are playing; only in this way can you criticise your tone production, variety of touch, and the general artistic effect of what you are playing. You must give to the piano a soul and poetical expression.

"Tranquil grandeur and dignity are usually to be aimed at in playing Bach, but there is also a frequent demand for brilliancy and fire, and also for lyric expression. In Bach we meet with polyphonic treatment, not only as regards quantity, but quality also, and thus this great master is invariably strong, vital, and fresh. You must avoid exaggeration, not only in gesture, but also in your playing. Be enthusiastic by all means, be poetic, be imaginative, but withal be sane.

"Chopin was a great inventor, not only in his technical treatment of the pianoforte, but in his compositions considered as such. He has new things to tell us and new ways of telling them. No pianist ever equaled him in the exquisite refinement of his dictions. Study him carefully and you will find no melodic, rhythmic, or harmonic commonplaces, no vulgar melodies or halting rhythms. We could study Chopin for a lifetime and he would then have something new and fresh and beautiful to tell us."

D'ALBERT'S INTERESTING CHAT.

Eugen D'Albert, who was just introduced to New Yorkers preparatory to making an extended tour of the United States was a victim recently of the omnipresent newspaper man. In answer to some questions he said: "I do not practice the piano at all," said he later on, upon being asked his hours of work, "except when I have to play. There are weeks and months that I do not touch the piano. * * * When I am composing I do not touch the piano at all. In fact it was Liszt who made me a pianist. I was composing when I met him. He would have me play. My first concert was a very great success, and so I still play and play, but I would much rather compose my operas.

"I play at Berlin, at Leipsic, at Munich, all through Germany, for six months out of the year; then I go to my villa in Italy, at Lago Maggiore, and stay there the rest of the time. There I composed my operas of 'The Improvisator,' 'The Departure,' and 'Cain.'

"O, yes; Italy is the country for composing operas. No, I do not know why the skies are bluer there than elsewhere, but it is true. It is difficult to explain, as difficult as why I like Beethoven best and why I do not practice unless I have to play, and why my fingers remain nimble even when I do not practice. All of it is very difficult to explain."

"What is your opinion?" inquired the reporter, "of modern pianists?"

Mr. D'Albert turned his head sidewise and shrugged his shoulders. "To speak truthfully," he answered then, "I never hear them. I know they play. Of course they play. I hear of their playing, but when I have finished playing myself that is quite enough.

"I don't want to hear any more piano, any more concerts. I go to the theatre or to the opera, but never to a concert. Really, these days so many play well, fairly well; a great deal too many. It is disgusting how mediocrity well everybody plays. Now in Berlin it is atrocious. It is, really. Any little pianist there can give a concert. To empty chairs mostly, but he gives it nevertheless. It is terrible on the critics in Berlin, that they have to

hop about so; first to one concert and then to another the same evening. Sometimes to five in one evening. How can they do justice to five? How can they criticise more than one piece at each? Impossible!

"It is a pity that so many people play. It would be better if a few played only, and some of them very very badly. Then there would be less playing and fewer concerts.

"It is not so in New York. New Yorkers will not permit any little mediocre pianists to rent Carnegie Hall or the Metropolitan Opera House and give a concert.

"Quite right they are. They must have the best there is to be had for the money, New Yorkers."

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The work is, besides, profusely embellished by representations of the famous paintings of the great masters; it contains **Biographical Sketches** of all the musicians from the 16th century to the present day, with magnificent **Pen Portraits** of them, superior to the finest steel engravings; and hundreds of original **Friezes**, illustrative of musical art, which place the pupil at once in a musical atmosphere destined to arouse enthusiasm and ambition and produce good results. It is the "multum in parvo," inasmuch as it offers more than could be purchased in a dozen other works devoted to musical literature and art that would cost at least from **Fifty to One Hundred Dollars.** In short, when it is stated that **Fourteen Thousand Dollars** have been expended on the plates alone of "**Kunkel's Royal Piano Method**," it will be readily understood that no expense has been spared to have it meet, in every respect, the high aims of its author.

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Moderato. ♩ - 116.

The Moderato section consists of two systems of piano music. The first system begins with a forte (f) dynamic and features a melody in the right hand with many slurs and ties, and a bass line with chords and some triplets. The second system continues the piece with a melodic line in the right hand and a bass line with chords and triplets. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked Moderato with a quarter note equal to 116 beats per minute. The section ends with a repeat sign and a double bar line.

Parlando. (In a declamatory manner.)

The Parlando section is a single system of piano music. It features a melody in the right hand with many slurs and ties, and a bass line with chords and some triplets. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked Parlando, which means in a declamatory manner. The section ends with a repeat sign and a double bar line.

Pressante. (Hurry the time)

The Pressante section is a single system of piano music. It features a melody in the right hand with many slurs and ties, and a bass line with chords and some triplets. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked Pressante, which means hurry the time. The section ends with a repeat sign and a double bar line.

CADENZA.

Volante. (Flying.)

f

ff

dim.

pp

*

THEME.

Moderato. ♩ - 116.

p

pp

Led. *Led.*Led.*Led.*Led.*Led. *Led.*Led.*Led.*Led.*Led. *Led.*Led.*Led.*Led.*Led. *Led.*Led.*Led.*Led.*Led.

Led.*Led.*Led.*Led.*Led. *Led.*Led.*Led.*Led.*Led. *Led.*Led.*Led.*Led.*Led. *Led.*Led.*Led.*Led.*Led.

*Tre corda.
(Three strings)*

Red. Red. *Red.* Red. *Red.* Red. *Red.* Red. *Red.* Red. *Red.* Red. *Red.* Red. *Red.* Red. *Red.* Red.

Musical score for "The Swan" by Camille Saint-Saëns, measures 1-8. The score is in G major, 3/4 time, and features a piano texture with a melody in the right hand and a bass line in the left hand. The right hand melody consists of eighth and sixteenth notes, while the left hand bass line is primarily quarter notes. The score includes a "release soft pedal." instruction in measure 4. The piece is marked "And." and "P."

[illegible]

Listesso tempo. ♩ - 116. (At the same time as before)

Var. I.

p

Tre corda.

cresc.

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with eighth and sixteenth notes, some beamed together. Bass staff contains a supporting line with chords and single notes. Fingering numbers (1-5) are present above several notes. A dynamic marking *p* (piano) is located in the middle of the system. There are asterisks and the word "Red." below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with complex fingering. Bass staff has chords and single notes. A dynamic marking *pp* (pianissimo) is present. Asterisks and "Red." are at the bottom.

Listesso tempo ♩ - 116.

Var II.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line. A dynamic marking *p* is present. Text "Marcato la Melodia. (The melody well marked.)" is written above the treble staff. Asterisks and "Red." are at the bottom.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line. Asterisks and "Red." are at the bottom.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a supporting line. Asterisks and "Red." are at the bottom.

The musical score is written for piano and consists of six systems of staves. The notation is complex, featuring many triplets and sixteenth-note passages. The first system begins with a forte (*f*) dynamic. The second system continues with similar rhythmic intensity. The third system introduces a pianissimo (*pp*) dynamic. The fourth system features a crescendo leading to a forte (*f*) dynamic. The fifth system includes the instruction *molto cresc.* and features more complex rhythmic patterns. The sixth system concludes the piece with a key signature change to D major, indicated by four sharps.

8.

f con leggierezza. (with much lightness.) *dim.*

8.

p *dim.*

pp

una corda.

ppp

una corda.

Var. III. *L'istesso tempo. ♩ - 116. Cantabile - (Singing.)*

pp *una corda.*

una corda.

pp

una corda.

mf tre corda.

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

pp

* *Red.* * *P*P*P*Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

rit.

una corda.

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.*

tre corda.

Con anima.

rit.

f

8.

cresc.

ff

* *Red.*

Allegretto. ♩ - 84. Giocoso. (Sportively and playfully.)

Var. IV.

p

Red.

cresc.

Red.

Red.

Red.



Ben misurato. (Well measured.)

First system of the musical score. The treble clef staff contains a series of chords, mostly triads, with some sixths. The bass clef staff contains a melodic line with eighth and sixteenth notes, including triplets. Fingerings are indicated with numbers 1-5. A dynamic marking *pp* is present. A tempo/mood instruction *marcato il canto.* is written below the bass staff.

or thus.

Alternative bass line for the first system, showing a different fingering and phrasing for the melodic line.

Second system of the musical score, continuing the chordal texture in the treble and the melodic line in the bass. It includes various fingering indications and a *pp* dynamic marking.

una corda.

Third system of the musical score. The treble staff continues with chords. The bass staff features a melodic line with a *pp* dynamic marking. A tempo/mood instruction *una corda.* is written above the treble staff.

or thus.

Alternative bass line for the third system, providing a different melodic interpretation.

Fourth system of the musical score, maintaining the chordal and melodic patterns. It includes fingering and dynamic markings.

Fifth system of the musical score, concluding the piece. It features a *pp* dynamic marking, a *dim.* (diminuendo) instruction, and a final *ppp* (pianississimo) marking. The text *Tre corda.* is written at the end of the system.

1 2
FINALE.

Maestoso. ♩ - 60.

The first system of musical notation features a grand staff with treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The tempo marking 'Maestoso. ♩ - 60.' is at the top left. The first measure is marked with a forte 'f' dynamic. The right hand plays a series of ascending and descending eighth-note patterns, with some measures containing triplets of eighth notes. The left hand provides a steady accompaniment with eighth notes. There are fermatas over several measures. The system ends with a double bar line and repeat signs.

The second system continues the musical piece. It features similar eighth-note patterns in the right hand and accompaniment in the left hand. There are fermatas and repeat signs throughout the system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The third system of musical notation continues the piece. It features similar eighth-note patterns in the right hand and accompaniment in the left hand. There are fermatas and repeat signs throughout the system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The fourth system of musical notation continues the piece. It features similar eighth-note patterns in the right hand and accompaniment in the left hand. There are fermatas and repeat signs throughout the system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The fifth system of musical notation continues the piece. It features similar eighth-note patterns in the right hand and accompaniment in the left hand. There are fermatas and repeat signs throughout the system. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It features a series of eighth and sixteenth notes, with a fermata over the final note. The piano accompaniment starts with a bass clef, a key signature of two flats, and a 4/4 time signature. It includes a series of eighth and sixteenth notes, with a fermata over the final note. The second system continues the vocal melody and piano accompaniment. The vocal line begins with a treble clef, a key signature of two flats, and a 4/4 time signature. It features a series of eighth and sixteenth notes, with a fermata over the final note. The piano accompaniment starts with a bass clef, a key signature of two flats, and a 4/4 time signature. It includes a series of eighth and sixteenth notes, with a fermata over the final note. The score is written on a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes a vocal line and a piano accompaniment. The vocal line is written in the treble clef, and the piano accompaniment is written in the bass clef. The score includes a series of eighth and sixteenth notes, with a fermata over the final note. The score is written on a grand staff with a treble and bass clef. The key signature is two flats (B-flat and E-flat). The time signature is 4/4. The score includes a vocal line and a piano accompaniment. The vocal line is written in the treble clef, and the piano accompaniment is written in the bass clef. The score includes a series of eighth and sixteenth notes, with a fermata over the final note.

The musical score is for the song "The Rose Tree" and is written for voice and piano. It is in 2/4 time and the key signature has three flats (B-flat, E-flat, and A-flat). The tempo is marked "a tempo." The score consists of two systems. The first system features a vocal melody with a long, sweeping line that rises and then falls, and a piano accompaniment with a steady eighth-note bass line. The second system continues the vocal melody with a more complex, rhythmic pattern and a piano accompaniment that includes a prominent bass line. The score is marked with various dynamics, including "ff" (fortissimo) and "f" (forte), and includes a "Red." (Reduction) marking at the end.

8

f

* Ped.

* Ped.

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a melody with eighth and sixteenth notes, including fingerings (1, 2) and accents. The lower staff is in bass clef with the same key signature. It contains a bass line with notes and rests, and includes the instruction 'Ped.' (pedal) with an asterisk. The score is enclosed in a decorative border.

8

* Ped. * Ped.

8

* Ped. * Ped.

8

pp una corda.

* Ped. * Ped.

8

* Ped. * Ped.

8

poco rit. *Tre corda.*

* Ped. * Ped. * Ped. *

a tempo.

poco rit.

Con anima — accelerando.

*Grandioso.

THE SWAN.

(LE CYGNE.)

Melody.

N.B. Notes marked r.h. may be played with the left hand if so preferred.

C. SAINT-SAENS.

Andante. ♩ = 112.

murmurando.
p

Cantabile.

r.h.

N.B. r.h.

r.h. ad lib.

pp

r.h.

r.h. ad lib.

pp

1691-5

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First system of musical notation. The right hand (r.h.) plays a melody with notes 5, 3, 2, 1, and 1. The left hand (l.h.) plays a complex rhythmic pattern with triplets and sixteenth notes. Fingerings are indicated by numbers 1-5. The system concludes with a right-hand flourish marked 'r.h.'.

Second system of musical notation. The right hand (r.h.) continues the melody with notes 5, 3, 1, 2, and 1. The left hand (l.h.) maintains the complex rhythmic pattern. The system concludes with a right-hand flourish marked 'r.h.'.

Third system of musical notation. The right hand (r.h.) plays a melody with notes 4, 1, and 1. The left hand (l.h.) continues the complex rhythmic pattern. The system concludes with a right-hand flourish marked 'r.h.'.

Fourth system of musical notation. The right hand (r.h.) plays a melody with notes 4, 1, and (31). The left hand (l.h.) continues the complex rhythmic pattern. The system concludes with a right-hand flourish marked 'r.h.'.

Fifth system of musical notation. The right hand (r.h.) plays a melody with notes 4, 1, and 4. The left hand (l.h.) continues the complex rhythmic pattern. The system concludes with a right-hand flourish marked 'r.h.'.

First system of musical notation. The right hand (r. h.) plays a melody with notes 1, 1, 1, 4, and 1. The left hand (l. h.) plays a bass line with notes 2, 1, 3, and 1. The system includes fingerings (1, 2, 3, 4) and dynamic markings (* *And.*).

Second system of musical notation. The right hand (r. h.) plays a melody with notes 4, 1, 4, 1, 4, 1, 2, 3, 1. The left hand (l. h.) plays a bass line with notes 3, 1, 3, 1, 3, 1, 1, 3, 1. The system includes fingerings (1, 2, 3, 4) and dynamic markings (* *And.*, *dim.*).

Third system of musical notation. The right hand (r. h.) plays a melody with notes 3, 1, 3, 2, 4, 3, 2. The left hand (l. h.) plays a bass line with notes 3, 1, 3, 1, 3, 1, 3, 1. The system includes fingerings (1, 2, 3, 4) and dynamic markings (* *And.*, *poco rit.*).

Fourth system of musical notation. The right hand (r. h.) plays a melody with notes 4, 4, 4, 4, 4, 4, 4, 4. The left hand (l. h.) plays a bass line with notes 4, 4, 4, 4, 4, 4, 4, 4. The system includes fingerings (1, 2, 3, 4) and dynamic markings (* *And.*, *pp*).

Fifth system of musical notation. The right hand (r. h.) plays a melody with notes 1, 8, 1, 5. The left hand (l. h.) plays a bass line with notes 1, 1, 1, 1, 1, 1, 1, 1. The system includes fingerings (1, 2, 3, 4) and dynamic markings (* *And.*).

pp

* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

pp

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

cresc.

molto cresc.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

8 *molto rit.* *a tempo.*

fpp

8 *rit.* *a tempo.* 8

pp

diminuendo. *pp* *ppp*

The musical score consists of six systems of staves. The first system begins with a tempo change to *molto rit.* and a dynamic marking of *fpp*. The second system continues the *molto rit.* tempo. The third system marks the beginning of the *a tempo.* section. The fourth system continues the *a tempo.* tempo. The fifth system begins with a tempo change to *rit.* and a dynamic marking of *pp*. The sixth system continues the *rit.* tempo and ends with a *diminuendo.* marking and a final dynamic of *ppp*. The notation includes various fingerings (1, 2, 3, 4, 5), slurs, and ornaments (marked with * and a stylized 'w' symbol).

TRUE HEARTS.

Notes marked with an arrow(↘) must be struck from the wrist. (Sur Thèmes de Terschak.)

Moderato. ♩ 69.

Charles Kunkel.

Cantabile.

The first system of musical notation for 'True Hearts' is in 3/4 time. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a half note G4, followed by a quarter note A4, and a quarter note B4. The bass staff begins with a bass clef and a 3/4 time signature. The first measure contains a half note G2, followed by a quarter note A2, and a quarter note B2. The system includes various fingerings (1-5) and articulation marks (arrows pointing down to notes). Pedal markings are indicated by 'Ped.' and asterisks (*). The system concludes with a double bar line.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

The second system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a half note G4, followed by a quarter note A4, and a quarter note B4. The bass staff begins with a bass clef and a 3/4 time signature. The first measure contains a half note G2, followed by a quarter note A2, and a quarter note B2. The system includes various fingerings (1-5) and articulation marks (arrows pointing down to notes). Pedal markings are indicated by 'Ped.' and asterisks (*). The system concludes with a double bar line.

The third system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a half note G4, followed by a quarter note A4, and a quarter note B4. The bass staff begins with a bass clef and a 3/4 time signature. The first measure contains a half note G2, followed by a quarter note A2, and a quarter note B2. The system includes various fingerings (1-5) and articulation marks (arrows pointing down to notes). Pedal markings are indicated by 'Ped.' and asterisks (*). The system concludes with a double bar line.

The fourth system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a half note G4, followed by a quarter note A4, and a quarter note B4. The bass staff begins with a bass clef and a 3/4 time signature. The first measure contains a half note G2, followed by a quarter note A2, and a quarter note B2. The system includes various fingerings (1-5) and articulation marks (arrows pointing down to notes). Pedal markings are indicated by 'Ped.' and asterisks (*). The system concludes with a double bar line.

The fifth system of musical notation continues the piece. It features a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a half note G4, followed by a quarter note A4, and a quarter note B4. The bass staff begins with a bass clef and a 3/4 time signature. The first measure contains a half note G2, followed by a quarter note A2, and a quarter note B2. The system includes various fingerings (1-5) and articulation marks (arrows pointing down to notes). Pedal markings are indicated by 'Ped.' and asterisks (*). The system concludes with a double bar line.

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First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling. The first measure has a *p* dynamic and a 5-finger fingering. The second measure has a 2-finger fingering. The third measure has a 3-finger fingering. The fourth measure has a 4-finger fingering. Pedaling is indicated by ** Ped.* and ** Ped. * Ped.*

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling. The fifth measure has a *p* dynamic and a 5-finger fingering. The sixth measure has a 2-finger fingering. The seventh measure has a 3-finger fingering. The eighth measure has a 4-finger fingering. Pedaling is indicated by ** Ped.* and ** Ped.*. The system ends with *rit.* and *a tempo.*

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling. The ninth measure has a *p* dynamic and a 5-finger fingering. The tenth measure has a 2-finger fingering. The eleventh measure has a 3-finger fingering. The twelfth measure has a 4-finger fingering. Pedaling is indicated by ** Ped.* and ** Ped.*.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling. The thirteenth measure has a *p* dynamic and a 5-finger fingering. The fourteenth measure has a 2-finger fingering. The fifteenth measure has a 3-finger fingering. The sixteenth measure has a 4-finger fingering. Pedaling is indicated by ** Ped.* and ** Ped.*.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling. The seventeenth measure has a *p* dynamic and a 5-finger fingering. The eighteenth measure has a 2-finger fingering. The nineteenth measure has a 3-finger fingering. The twentieth measure has a 4-finger fingering. Pedaling is indicated by ** Ped.* and ** Ped.*. The system ends with *rit.* and *a tempo.*

cantabile.

p
Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.

* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.

cres.
f
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.

f
Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.

cres.
f
Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.

cres.
rit.
Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.
* Ped. * Ped. * Ped. * Ped. * Ped.

a tempo.

p *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

pp *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

rit. *pp* *a tempo.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

p *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

First system of musical notation, measures 1-5. Treble and bass staves with various notes, rests, and fingerings. Pedal markings are present below the bass staff.

Second system of musical notation, measures 6-10. Includes markings "rit." and "a tempo." above the treble staff. Pedal markings are present below the bass staff.

Third system of musical notation, measures 11-15. Includes marking "cres." above the treble staff. Pedal markings are present below the bass staff.

Fourth system of musical notation, measures 16-20. Includes marking "a tempo." above the treble staff. Pedal markings are present below the bass staff.

Fifth system of musical notation, measures 21-25. Includes markings "pp" and "ppp" above the treble staff. Pedal markings are present below the bass staff.

SUNLIGHT.

GAVOTTE.

Notes marked with an arrow (↓) must be struck from the wrist.

Sallie B. Mc. Culloch.

Moderato ♩ 132. Giocoso.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The key signature is G major (one sharp). The time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 132 beats per minute, and the mood is 'Giocoso'. The score includes various musical notations such as notes, rests, and fingerings. Pedal points are indicated by 'Ped.' with an asterisk. Tension marks 'ten.' are placed above certain notes. The piece begins with a piano (p) dynamic and includes a mezzo-forte (mf) section. The score ends with a final cadence.

1270 - 5

Entered Stationers Hall.

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Edition Kunkel.

First system of musical notation, measures 1-6. Treble and bass staves with fingerings and pedaling. The piece begins with a piano (*p*) dynamic. Pedaling is indicated by 'Ped.' with an asterisk and an upward arrow.

Second system of musical notation, measures 7-12. Treble and bass staves with fingerings and pedaling. Pedaling continues with 'Ped.' and asterisks.

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings and pedaling. A 'Trio.' section begins at measure 16. Pedaling is marked with 'Ped.' and asterisks. A piano (*p*) dynamic is also present.

Fourth system of musical notation, measures 19-24. Treble and bass staves with fingerings and pedaling. Pedaling is marked with 'Ped.' and asterisks.

Fifth system of musical notation, measures 25-30. Treble and bass staves with fingerings and pedaling. A 'cres.' (crescendo) section begins at measure 27. Pedaling is marked with 'Ped.' and asterisks. The system ends with the number '1270-5'.

First system of musical notation. The treble staff contains a series of eighth and sixteenth notes with fingerings 5, 4, 1, 2, 2, 4, 5, 1, 2, 4, 5, 2, 5, 4, 2. The bass staff contains chords and single notes with fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Pedal markings include 'Ped.', '* Ped.', and '* P *'.

Second system of musical notation. The treble staff continues with fingerings 5, 5, 4, 2, 4, 5, 1, 2, 3, 5, 5, 2, 3, 3. The bass staff includes a 'cres.' marking. Pedal markings include 'Ped.', '* P *', and '* Ped.'.

Third system of musical notation. The treble staff includes a 'f' (forte) dynamic marking. The bass staff includes a 'p' (piano) dynamic marking. Pedal markings include 'Ped.', '* Ped.', and '* Ped.*'.

Fourth system of musical notation. The treble staff includes fingerings 5, 2, 3, 5, 2, 5, 3, 5, 2, 3, 1, 2, 5, 2, 5, 4, 2. The bass staff includes fingerings 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5, 1, 2, 5. Pedal markings include 'Ped.', '* Ped.', and '* Ped.*'.

Fifth system of musical notation. The treble staff includes fingerings 4, 3, 1, 5, 2, 3, 5, 4, 2, 5, 3, 5, 2, 4, 3, 1, 2, 5, 2, 1. The bass staff includes a 'cresc.' marking. Pedal markings include 'Ped.', '* Ped.', and '* Ped.*'. The number '1270 - 5' is written below the bass staff.

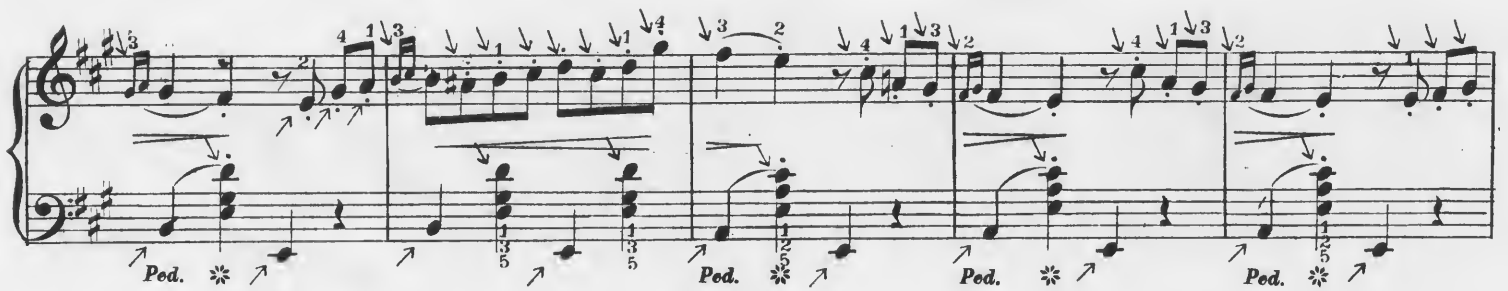
First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and pedaling instructions.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and pedaling instructions.

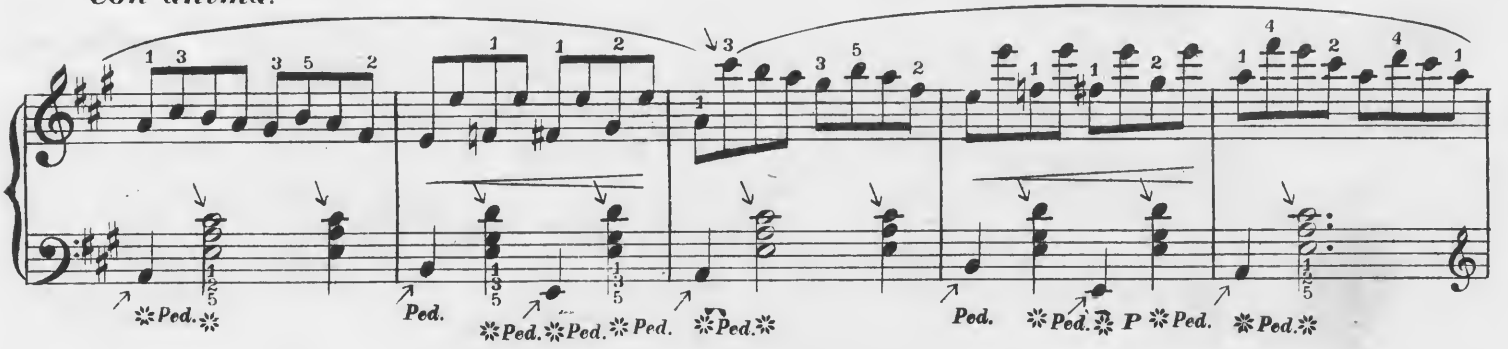
Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings, pedaling instructions, and a *mf* dynamic marking.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings, pedaling instructions, and *ten.* markings.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings, pedaling instructions, and *ten.* markings.



Con anima.

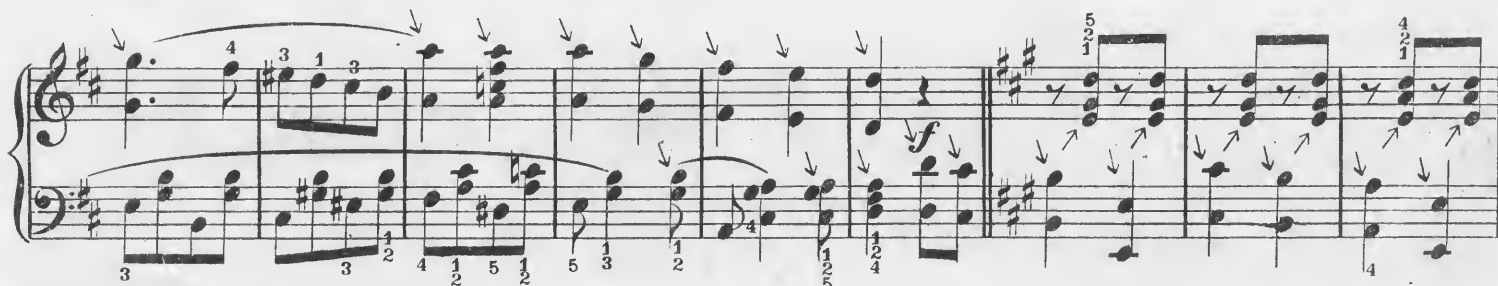
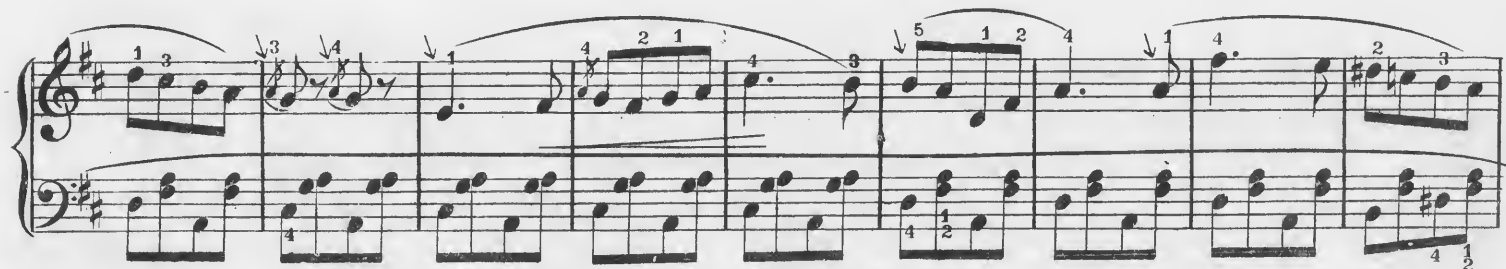
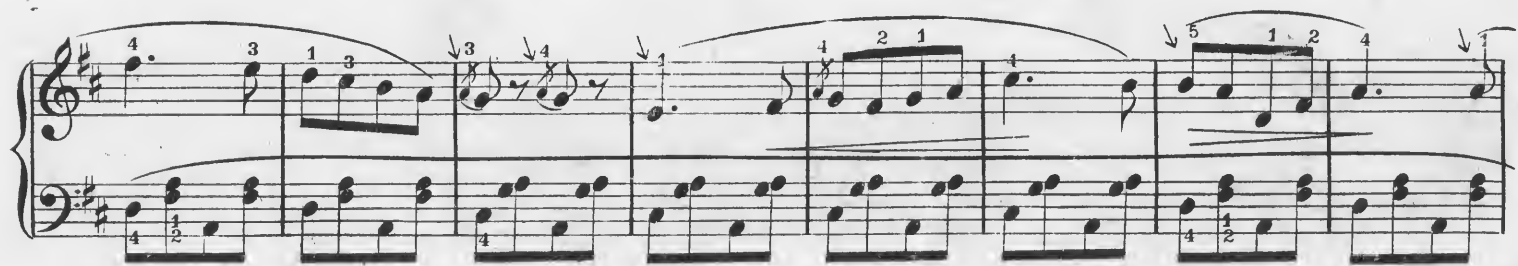


P.O.L.O.

Galop de Concert.
Notes marked with an arrow (↓) must be struck from the wrist.
Con Bravura ♩ = 100.

Leon Dinkgrève.

The musical score is written for piano and bass. It begins with a treble and bass clef, a key signature of two sharps (D major), and a 2/4 time signature. The tempo is marked 'Con Bravura' with a quarter note equal to 100 beats. The score is divided into five systems, each containing a treble and bass staff. The music is characterized by rapid sixteenth-note patterns, often grouped in fours. Fingerings (1-5) and slurs are extensively used throughout. Dynamic markings include 'f' (forte) and 'p' (piano). Arrows (↓) are placed above many notes, indicating they should be struck from the wrist. The piece ends with a 'cres' (crescendo) marking and a final flourish. The publisher's name 'Edition Kunkel' and the copyright information 'Copyright-Kunkel Bros. 1905.' are at the bottom.



First system of musical notation, measures 1-8. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 2, 4, and 6.

Second system of musical notation, measures 9-16. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 9 and 11.

Third system of musical notation, measures 17-24. Treble and bass staves with various fingerings and dynamics. The word **TRIO.** is written above measure 19. Pedal markings are present under measures 17 and 24.

Fourth system of musical notation, measures 25-32. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 25, 27, 29, 31, and 32.

Fifth system of musical notation, measures 33-40. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 33, 35, 37, 39, and 40.

Sixth system of musical notation, measures 41-48. Treble and bass staves with various fingerings and dynamics. Pedal markings are present under measures 41, 43, 45, 47, and 48.

3 4

First system of musical notation, measures 1-4. Treble and bass staves with various notes and fingerings.

Second system of musical notation, measures 5-8. Treble and bass staves with various notes and fingerings.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes and fingerings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes and fingerings.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various notes and fingerings.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various notes and fingerings.

Seventh system of musical notation, measures 25-28. Treble and bass staves with various notes and fingerings.

3 5

862-5

cres

cen

do

MERRY CHURCH BELLS.

Notes marked with an arrow ↘ must be struck from the wrist.

Carl Sidus. Op. 218.

Allegretto (Lively.) ♩-84.

1309 - 3

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Edition Kunkel.

Entered Stationers Hall.



Choral. (Nearer my God to Thee.)



First system of musical notation, measures 1-6. The system consists of a grand staff with a treble and bass clef. The right hand plays a series of eighth and sixteenth notes, often beamed together. The left hand plays a bass line with some chords. Pedal markings are present below the bass staff: "Ped. *" at the end of measure 1, "Ped. * Ped. *" at the end of measure 2, "Ped. *" at the end of measure 3, "Ped. *" at the end of measure 4, "Ped. *" at the end of measure 5, and "Ped. *" at the end of measure 6.

Second system of musical notation, measures 7-12. Similar to the first system, it features a grand staff with treble and bass clefs. The right hand continues with intricate fingerings and articulation. The left hand provides harmonic support. Pedal markings are: "Ped. *" at the end of measure 7, "Ped. * Ped. *" at the end of measure 8, "Ped. *" at the end of measure 9, "Ped. *" at the end of measure 10, "Ped. *" at the end of measure 11, and "Ped. *" at the end of measure 12.

Third system of musical notation, measures 13-18. The right hand features more complex patterns, including some triplets and slurs. The left hand has some rests and sustained notes. The system begins with a *mf* (mezzo-forte) dynamic marking. Pedal markings are: "Ped. *" at the end of measure 13, "Ped. *" at the end of measure 14, "Ped. *" at the end of measure 15, "Ped. *" at the end of measure 16, "Ped. *" at the end of measure 17, and "Ped. *" at the end of measure 18.

Fourth system of musical notation, measures 19-24. The right hand continues with rapid passages. The left hand has some chords and moving lines. The system begins with a *f* (forte) dynamic marking. Pedal markings are: "Ped. *" at the end of measure 19, "Ped. *" at the end of measure 20, "Ped. *" at the end of measure 21, "Ped. *" at the end of measure 22, "Ped. *" at the end of measure 23, and "Ped. *" at the end of measure 24.

Fifth system of musical notation, measures 25-30. The right hand features more complex patterns, including some triplets and slurs. The left hand has some rests and sustained notes. Pedal markings are: "Ped. *" at the end of measure 25, "Ped. *" at the end of measure 26, "Ped. *" at the end of measure 27, "Ped. *" at the end of measure 28, "Ped. *" at the end of measure 29, and "Ped. *" at the end of measure 30.

Sixth system of musical notation, measures 31-36. The right hand continues with rapid passages. The left hand has some chords and moving lines. The system begins with a *f* (forte) dynamic marking. Pedal markings are: "Ped. *" at the end of measure 31, "Ped. *" at the end of measure 32, "Ped. *" at the end of measure 33, "Ped. *" at the end of measure 34, "Ped. *" at the end of measure 35, and "Ped. *" at the end of measure 36.

SPRING APPROACHES.

RONDO.

(DER FRÜHLING NAHT.)

FREDERICK KUHLAU.

Carl Sidus Op. 213.

Notes marked with an arrow (↘) must be struck from wrist.

Allegro. ♩ - 120.

First system of musical notation. Treble and bass staves. Treble staff has a key signature change to F major (one flat). Bass staff has a key signature change to F major (one flat). The system includes various musical notations such as notes, rests, and fingerings. Pedal marks (Ped. *) are present under the bass staff.

For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.

Second system of musical notation. Treble and bass staves. The system includes various musical notations such as notes, rests, and fingerings. Pedal marks (Ped. *) are present under the bass staff.

Third system of musical notation. Treble and bass staves. The system includes various musical notations such as notes, rests, and fingerings. Pedal marks (Ped. *) are present under the bass staff. A key signature change to B-flat major (two flats) is indicated in the treble staff.

Fourth system of musical notation. Treble and bass staves. The system includes various musical notations such as notes, rests, and fingerings. Pedal marks (Ped. *) are present under the bass staff. The system is divided into two parts, labeled 1. and 2.

1197-3

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N. B. Heed the change of fingering.

Edition Kunkel.

First system of musical notation, piano (*p*). The right hand plays arpeggiated chords with fingerings 1, 3, 5, 2, 1. The left hand plays a bass line with fingerings 5, 4, 2, 5, 3. Pedal marks with asterisks are present below the first and third measures.

Second system of musical notation. The right hand continues with arpeggiated chords. The left hand has a bass line. A crescendo (*cres.*) is marked above the right hand in the fifth measure. Pedal marks with asterisks are present below the first, third, and fifth measures. A note below the staff (*N.B.*) is present at the end of the system.

Third system of musical notation, forte (*f*). The right hand plays arpeggiated chords. The left hand has a bass line. A key signature change to C major is indicated by the text "(Key of C major.)". Pedal marks with asterisks are present below the first and third measures.

Fourth system of musical notation, mezzo-forte (*mf*). The right hand plays arpeggiated chords. The left hand has a bass line. A key signature change to A minor is indicated by the text "(Key of A minor.)". Pedal marks with asterisks are present below the first and third measures. A note below the staff (*N.B.*) is present at the end of the system.

Fifth system of musical notation, forte (*f*). The right hand plays arpeggiated chords. The left hand has a bass line. The system includes first and second endings, marked with "1." and "2.". Pedal marks with asterisks are present below the first and third measures.

Sixth system of musical notation. The right hand plays arpeggiated chords. The left hand has a bass line. Pedal marks with asterisks are present below the first and third measures.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling. The first measure has a *p* dynamic. Pedal marks with asterisks are present at the end of measures 1, 3, and 4.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling. The first measure has a *p* dynamic. Pedal marks with asterisks are present at the end of measures 5, 6, and 7. Measure 8 has a *cres.* marking. An *N.B.* (Nota Bene) is written below measure 8.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling. The first measure has a *f* dynamic. Pedal marks with asterisks are present at the end of measures 10, 11, and 12.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling. Pedal marks with asterisks are present at the end of measures 13, 14, and 15.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling. The first measure has a *p* dynamic. Pedal marks with asterisks are present at the end of measures 17, 18, and 19. Measure 20 has a *cres.* marking. An *N.B.* (Nota Bene) is written below measure 20.

Sixth system of musical notation, measures 21-24. Treble and bass staves with fingerings and pedaling. The first measure has a *mf* dynamic. Pedal marks with asterisks are present at the end of measures 21, 22, and 23. Measure 24 has a *f* dynamic.

Gustav Hoelzel.

Andantino = 60.

Edition Kunkel.

Edition Kunkel.

MAZEPPA.

Galop de Concert.

A. Strelezki.

Secondo.

Tempo di Galop. ♩ - 144

The musical score is written for piano in 4/4 time. It consists of four systems of music, each with a treble and bass staff. The music is characterized by a fast tempo of 144 beats per minute. The dynamics range from fortissimo (ff) to piano (p). Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1-5. The score ends with a double bar line and a final chord.

Edition Kunkel.

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743-12
Entered Stationers' Hall.

MAZEPPA.

Galop de Concert.

Primo.

A. Strelezki.

Tempo di Galop. ♩ - 144.

The musical score for "Mazeppa" is a galop in 2/4 time, marked "Tempo di Galop. ♩ - 144." and "Primo." The score is written for piano and right-hand staves. It begins with a forte (ff) dynamic and a "rapido" section marked with a "12" and a "ff" dynamic. The score includes various musical notations such as slurs, accents, and fingerings. Pedal points are indicated by "Ped." and asterisks. The score is divided into six systems, each containing a piano staff and a right-hand staff. The dynamics range from forte (ff) to piano (p). The score includes many slurs and fingerings for both hands.

Secondo.

p

Ped. *

Ped. * Ped. *

Ped. *

f

p

f

Ped. *

Ped. * Ped. *

Ped. * Ped. * Ped. *

ff

p

ff

* Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

8

ff

p

Ped. Ped.

Ped. Ped.

Ped.

Ped.

Ped.

Secondo.

ff

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Poco piu lento.

p tranquillo.

Ped. *

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Primo.

mf

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Cantabile.

Poco piu lento.

tranquillo.

secondo. Ped. * Ped.

Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. *

f

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff

p

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. *

Edition Kunkel.

Secondo.

First system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (5, 4, 3, 2, 1) and dynamics *ff*, *p*, *sf*. Bass staff has notes with fingerings (5, 4, 3, 2, 1). Pedal markings: Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped.

Second system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (5, 4, 3, 2, 1) and dynamics *ff*, *p*, *ff*. Bass staff has notes with fingerings (5, 4, 3, 2, 1). Pedal markings: Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped.

Third system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (5, 4, 3, 2, 1) and dynamics *p*, *p*. Bass staff has notes with fingerings (5, 4, 3, 2, 1). Pedal markings: * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped.

Fourth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (3, 1, 5, 3, 1, 2, 3, 2, 3) and dynamics *p*. Bass staff has notes with fingerings (3, 1, 5, 3, 1, 2, 3, 2, 3). Pedal markings: * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped.

Fifth system of musical notation. Treble and bass staves. Treble staff has notes with fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1) and dynamics *p*. Bass staff has notes with fingerings (5, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1). Pedal markings: Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped., * Ped.

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written on the top staff, featuring various musical notations such as eighth notes, quarter notes, and beamed sixteenth notes. Fingerings are indicated by numbers 1 through 5 above or below the notes. The bottom staff provides a simple harmonic accompaniment, primarily using quarter and eighth notes. The piece concludes with a final double bar line.

Secondo.

f *p* *f* *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

stringendo. *Presto.*

ff *ff*

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

ff *fz* *fz* *ff*

Ped.

5 8

p *f* *ff* *p*

Ped. **Ped. *Ped.* **Ped.* **Ped. ** *Ped.* **Ped.* **Ped.* *Ped.* ***

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of two staves, with the upper staff in treble clef and the lower staff in bass clef. The key signature is one flat (B-flat). The melody in the upper staff is marked with fingerings (1, 2, 3) and includes a triplet of eighth notes. The lower staff provides a harmonic accompaniment with fingerings (4, 5, 3, 4, 1, 3). Pedal points are indicated by 'Ped.' and asterisks. The second system continues the piece, featuring a change in the lower staff's accompaniment pattern. It includes a measure marked '8.' and continues with similar melodic and harmonic elements, ending with a final cadence. The score is a single-page layout with a decorative border at the top.

[illegible]

BIRTHDAY REJOICINGS.

WALTZ.

OTTO ANSCHUETZ.

Tempo di Valse. $\text{♩} = 80$.

Secondo.

Notes marked with an arrow (v) must be struck from the wrist.

1903 - 8

Edition Kunkel.

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Entered Stationer's Hall.

BIRTHDAY REJOICINGS.

WALTZ.

Tempo di Valse (In Waltz time.) $\text{♩} = 80$.

Primo.

OTTO ANSCHUETZ.

Notes marked with an arrow (↘) must be struck from the wrist.

cresc.

Con Brio.

Secondo.

The musical score is written for piano and consists of several systems of staves. The first system begins with a **Con Brio.** tempo marking and a **Secondo.** section. The music features complex chords, triplets, and dynamic markings such as **f** (forte) and **p** (piano). The score includes various fingerings and articulations, including slurs and accents. The notation is in a key with one sharp (F#) and a 2/4 time signature. The score is published by Edition Kunkel, 1903 - 8.

or thus.

cresc.

Edition Kunkel.

1903 - 8

Con Brio.

Primo.

This image displays a page of musical notation for a piano piece, consisting of six systems of staves. Each system typically includes a grand staff (treble and bass clefs) and a single bass staff. The notation is complex, featuring numerous notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). Fingerings are indicated by numbers 1-5, and articulation is shown with slurs and accents. The piece is marked 'Primo.' at the top. The notation is arranged in a structured manner, with measures grouped by bar lines. The page is numbered '8' at the top left. The overall style is that of a classical piano score.

Secondo.

Musical score for "Secondo" by Kunkel, 1903-8. The score is in G major (one sharp) and 3/4 time. It consists of five systems of piano accompaniment. The first system starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure has a forte (*f*) dynamic. The second system has a piano (*p*) dynamic. The third system has a piano (*p*) dynamic. The fourth system has a piano (*p*) dynamic. The fifth system has a forte (*f*) dynamic. The score includes various musical notations such as chords, single notes, and rests. Pedal points are indicated by "Ped." with asterisks and arrows. Fingerings are indicated by numbers 1, 2, 3, 4. The score ends with a double bar line and a repeat sign.

Primo.

The musical score for the 'Primo' part consists of five systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and fingerings (numbers 1-5). Dynamic markings include 'Ped.' (pedal) and 'cresc.' (crescendo). The first system has a repeat sign at the end. The second system has a repeat sign at the end. The third system has a repeat sign at the end. The fourth system has a repeat sign at the end. The fifth system has a repeat sign at the end.

Secondo.

or thus:

The musical score is written for piano and consists of several systems of staves. The notation includes complex fingerings (e.g., 5, 3, 1, 4, 1, 5) and dynamic markings such as *p* (piano), *Red.* (ritardando), *cresc.* (crescendo), and *f* (forte). The score is divided into sections by repeat signs and includes various musical notations like slurs, accents, and articulation marks. The key signature is one sharp (F#).

Primo.

First system of musical notation. The treble staff contains a series of eighth notes with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The bass staff contains a series of eighth notes with fingerings 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1. The system is marked with 'Red.' and asterisks.

Second system of musical notation. The treble staff contains a series of eighth notes with fingerings 3, 1, 2, 1, 3, 1, 2, 1, 3, 1, 2, 1, 3, 1, 2, 1. The bass staff contains a series of eighth notes with fingerings 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2, 1. The system is marked with 'Red.' and asterisks.

Third system of musical notation. The treble staff contains a series of eighth notes with fingerings 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1. The bass staff contains a series of eighth notes with fingerings 1, 5, 4, 3, 1, 5, 4, 3, 1, 5, 4, 3, 1, 5, 4, 3. The system is marked with 'Red.' and asterisks.

Fourth system of musical notation. The treble staff contains a series of eighth notes with fingerings 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1, 5, 3, 2, 1. The bass staff contains a series of eighth notes with fingerings 1, 5, 4, 3, 1, 5, 4, 3, 1, 5, 4, 3, 1, 5, 4, 3. The system is marked with 'Red.' and asterisks. A 'cresc.' marking is present in the bass staff.

Fifth system of musical notation. The treble staff contains a series of eighth notes with fingerings 5, 1, 2, 1, 4, 1, 5, 1, 2, 1, 4, 1, 5, 1, 2, 1. The bass staff contains a series of eighth notes with fingerings 1, 5, 4, 3, 1, 5, 4, 3, 1, 5, 4, 3, 1, 5, 4, 3. The system is marked with 'Red.' and asterisks.

To Miss Fanny Sale.

GOOD NIGHT SWEETHEART.

ARTHUR LIEBER.

Moderato. ♩ - 100.

In the dusk of a shadowed

gar - - - - den, The list' - - - - ning flow'rs are

still The wind is asleep in the mea - - dows, And

Red. * Red. * Red. * Red. * Red. * Red. * Red. *

1925 - 5

Edition Kunkel.

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[illegible]

long - - - ing, Of a dream - land fair and bright, And it

rit. ————— molto.

seems.... to sigh as it rip - - ples by, "Good night sweet - heart, good

rit. ————— molto.

* Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

a little faster.

night" Wher - ev - er you fare to mor - - - row, Whether by

a little faster.

Red. * *Red.* * *Red.* * *Red.*

land or sea The stars watch o'er you, The stars watch

marcato.

* Ped. * Ped. * Ped. * Ped. * Ped. *

rit - - - ard. quicker.
 o - - - ver you my love, As they look down on me. They will
 rit - - - ard. quicker.
 Led. * Led. * Led. *
 * Led. * P * P * Led. * Led. * Led. *

1925-5

hush of the sil - ver star - - light, All pain is lulled a - -

way, And in to the world's great si - lence Like a

dove in air - y flight, This mes - sage true takes

wing to you, Good night sweet - heart, Good night.

rit.

much slower.

slower.

slower.

Edition Kunkel.

1925-5

A GRADED COURSE OF Studies and Pieces.



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GRADE 1 TO 1½.

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Pieces.—Joys of Spring—Waltz..... *Sidus* 35
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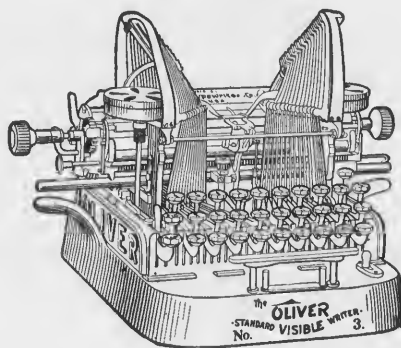
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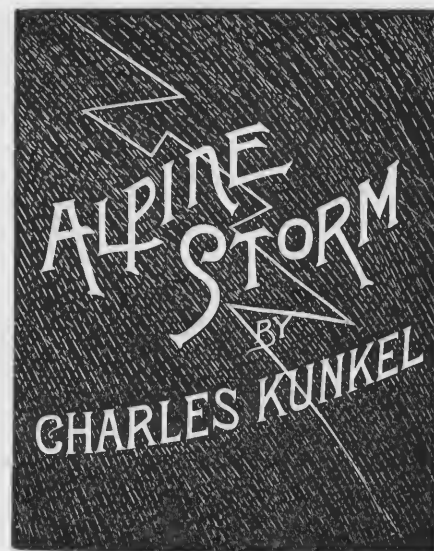
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MASTERS FOND OF DANCE MUSIC.

It is worthy of note that all the great masters were fond of dance music, and wrote a good deal of it themselves, says the *Evening Post*. The number of the Bach dances is legion. Mozart said that he who could not create any good dance music was really no good composer. Beethoven wrote thirteen Ländler and other dance pieces. Nothing gave Schubert more pleasure than to sit at the piano while his friends were dancing, and improvise those entrancing waltzes which Liszt's version made still more fascinating, and which all pianists play con amore. Chopin wrote no fewer than fifteen waltzes. Brahms wrote waltzes not only for piano but for the voice, and called them "love songs"—Liebesliederwalzer. Wagner wrote a waltz in "Die Meistersinger." Tchaikovsky introduced one in a symphony. Yet our pedantic orchestral directors are trying to be more dignified and exclusive than Beethoven, Schubert, Chopin, Brahms, Wagner and Tchaikovsky! The Strauss waltzes are really intended for the concert hall quite as much as for the ballroom. They are animated by a poetic rubato, or capricious coquetry of movement, which raises them far above ordinary dance music, and makes them quite as worthy of a place at symphony concerts as Chopin's waltzes at piano recitals. Let us have a little less pedantic dignity, a little more emotion and human nature about our concerts, and good music will make more rapid strides in popular appreciation. Too much dignity is the death of art. Let us recall what happened in Vienna some years ago, when Hans Richter put a Liszt rhapsody, Grieg's Peer Gynt suite, and Weber's "Invitation" on a Philharmonic program. The result was that even Dr. Hanslick, the most academic and pedantic of the critics, was obliged to write: "The public was jubilant, entranced by the brilliancy of the performance, and the pieces. It was really a blessing not to have to listen for once, to 'profound' music only, not to be led along dreary, stony abysses by Hamlets, Manfreds, Ibsen, and Schopenhauer."

SYMPHONY SUGGESTION.

Henry T. Finck, of the *Evening Post*, has often advised concert givers to drop the foolish superstition that sonatas and symphonies are coherent works of art, and to play only such movements as are best. Few have had the courage to follow this advice, although there can be no doubt that sonatas and symphonies are the deadliest enemies of the divine art, keeping thousands out of the concert halls, who, without these complicated, incoherent and interminable bugaboos, would be glad to frequent them. The London Truth has now taken up this matter, too.

It advises Mr. Wood to play single movements of symphonies, on the principle that "the

part is sometimes greater than the whole," and because it is the excessive length of "scientific" music that the average hearer chiefly objects to. "Give him a fine, slow movement from a symphony, and he follows it with delight. The whole work played right off the reel, on the contrary, he finds an infliction."

The same writer also discourses interestingly on the good work done by Mr. Wood in raising the general standard of musical taste, and on music festivals in provincial cities. He maintains that this conductor has brought the public not merely to tolerate but to understand and appreciate, and even to receive with wild enthusiasm music which, before his experiment had been tried, would have been held quite hopelessly beyond their comprehension.

THE FAVORITE OPERAS OF PARIS.

Of all the grand operas presented in Paris "The Huguenots" leads in popular favor. It has been sung 1,018 times and is no less popular now than it was a score of years ago.

Next to "The Huguenots" comes "Faust." It has been sung 918 times, while "Robert le Diable" has reached the 758 mark and holds third honors.

Among the operas of living authors "Samson of Delilah" has been played 198 times since it was staged in 1892.

"Tannhauser" has to its credit 233 performances since 1895. "Lohengrin" has been sung 234 times since 1891, and "Die Walkure" 135 times since 1893.

Last season two new Italian operas were produced at Milan—Puccini's "Madame Butterfly" and Giordano's "Siberia"—but neither of them had a success at all comparable to that of Wagner's "Rheingold," which had nineteen performances. This season, strange to say, none of these operas is in the repertory. Perhaps the directors believe in rotation, and there may be wisdom in their policy. The operas chosen for this season are "Tannhauser," "Aida," "Don Pasquale," "Figaro," "The North Star," and "Der Freischütz." Four of these six are by German composers, a significant sign of the times. What has become of the "Young Italian School?"

The terms for music study in Germany are very low, as is the case in most European music schools, but it should be remembered in this connection that many things go to contribute toward making the rates charged really very little different from those received for a similar amount of musical instruction in America. The American teacher, says an exchange, realizes the necessity of making his work as concise and succinct as possible. The European teacher expects the pupil to study a considerable length of time and imparts his knowledge at a rate very much slower than that of his American colleague. Moreover, the pupil is rarely, if ever, in a 'private' class, but must

share the lesson hour with three, four, and often as many as sixteen others.

"Considering the rate of exchange and various other conditions which have been intimated in the previous articles in this series, the rates are really very little, if at all, different from those charged by the average 'good teacher' in the United States. So the yearly tuition fee of from 160 to 300 marks cannot properly be estimated until one recognizes the foregoing conditions. Wind instruments, violins, etc., can be rented in Weimar for seventy-five cents a year. Pupils are allowed one hour's practice daily upon one of the school pianos."

"It is good to laugh," says *Health*. "There is probably not the remotest corner or little inlet of the minute blood-vessels of the body that does not feel some wavelet from the great convulsion produced by heart laughter."

The same, and much more, may be said of song. One can imagine that laughter may be outgrown by humanity—but not from sadness. We may decline to be seized by the songs of the merely incongruous and shaken to pieces.

But song is natural speech, the perfect outcome of feeling, and a directly formative power acting upon the body of him who generates it, and upon everything which its vibration reaches. It is a form-maker. *Health* advises laughter as a remedial agent. Very good—provisionally; but where most needed it will not come. And no one can laugh for you. But while you are learning to play music upon your larynx (and no one cannot and everyone should), others can make it for you. A musical instrument? By all means, but sing also; use the instrument nearest, and the whole body and nature will profit. Who can speak can sing, at any rate take his voice from between his teeth and the back of his nose, place it where it ought to be, and—if he have but three notes compass—make them musical. And his three would soon be more. Natural speech is musical, and because nothing in our civilization is natural, our speech is—what it is.

Mr. Caruso is quoted in the *London Magazine* as saying that "a man or woman of high nervous temperament alone can succeed as a lyrico-dramatic artist. In the great operas a severe strain is put upon the principal singers; for while they are portraying love, hate, or revenge—the two latter sometimes in a whirlwind, so to speak, of orchestral music and song—they have the whole time to watch the conductor, keep time and rhythm, and fail not at the same time in reproducing with perfect accuracy the composer's music. The nervous tension, therefore, it is observed, must be far greater on the operatic artists than it is on the actor, who only has to think of his action and his words, while the actor-singer has to think of action, words and music. In the proper exposition of these lies that which contributes to success."

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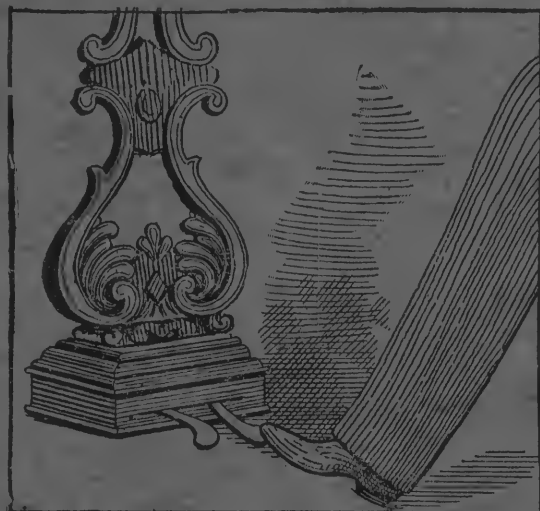
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